



PHOT 181 - Contemporary Issues in Photo Course Outline

Approval Date: 03/11/2021

Effective Date: 08/13/2021

SECTION A

Unique ID Number CCC000598302

Discipline(s) Photography

Division Arts and Humanities

Subject Area Photography

Subject Code PHOT

Course Number 181

Course Title Contemporary Issues in Photo

TOP Code/SAM Code 1011.00 - Photography / E - Non-Occupational

Rationale for adding this course to the curriculum Update SLO's, text

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course will focus on contemporary trends in post-World War II photography. The diversity of photographic practice, both digital and traditional methods, will be explored as well as photography's role in modern and postmodern society.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Demonstrate an understanding of the varied uses of photography in contemporary culture.
- B. Critically analyze and evaluate photographic images.
- C. Demonstrate an understanding of how ideas are expressed through photographic images.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Identify the interrelationship between form and content in contemporary photography.
- B. Develop an ability to identify and analyze how photographic practices impact current culture
- C. Identify and analyze individual photographic works.
- D.

3. Course Content

- A. Vocabulary and terminology specific to contemporary photography, theory and design.
- B. Review of the major developments, historical contexts and underlying philosophical concerns of early and mid-modernism and their impact on the theories and practices of art from 1945 to the present.
- C. Examination of major developments in photography from 1945 to the present through analysis of the historical context and underlying critical, political, material and aesthetic theories that can include:

The Rise of Modernism
Modernists
Postmodernism

New Topographics
Social Documentary
Feminism and Photography
Conceptual Photography
Photography as Object
Fabrication in Photography and the Grotesque
Controversy
Trends in Narrative
Alternative Practices

4. Methods of Instruction:

Activity: Analysis and research on contemporary photographic practice.

Discussion: Large and small group discussion of topic in consideration.

Lecture: Formal lecture of topic under discussion

Online Adaptation: Activity, Discussion, Group Work, Lecture

Explain how the online adaptation of the methods of instruction aligns with the course

outcomes: Activity, Discussion, Group work and Lecture will enable student to achieve SLO

1 Activity, Discussion, Group work and Lecture will enable student to achieve SLO 2 Activity,

Discussion, Group work and Lecture will enable student to achieve SLO 3

4. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- Test that can (or will) consist of objective and essay style questions

Papers -- Written analysis of topic under discussion: Based on the readings, respond to the following : 1. Where do you agree or disagree with the authors? 2. Which issues are most relevant and interesting to you? After looking at the photographers mentioned in the content page, and the exhibition: 1. Select 1 image PER PHOTOGRAPHER (a total of 2 images) and label each photograph with the ARTIST, TITLE, AND DATE. 2. In what way does the photograph question the nature of the photograph? 3. Based on the photographers in this assignment and all the others we've seen during the semester, What do you think a photograph is?

Additional assessment information:

1. Midterm and final. Midterms and finals may include both objective and essay-style questions.

For example:

Final Exam Essay: Write a 3-4 page essay comparing and contrasting the political content and roles of photography from two time periods covered in this course. Essay will be evaluated on identification, discussion of formal elements/materials, discussion of both apparent and symbolic content, and development of historical context. Thoroughness and competence of writing will also count towards final grade.

2. Quiz after each unit of study. Quizzes may include both objective and essay-style questions.

3. Research paper or other major writing project that develops a related topic in-depth.

For example:

Students are to select a paper topic covering some aspect of a period or formal art movement covered in the course this semester. This paper is designed as a research project

and students are expected to go beyond the level of information found in the course textbook.

Letter Grade or P/NP

5. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, periodicals or library collection covering periods, cultures and artists discussed in lecture.

For Example:

1. Read "The Photograph as an Intersection of Gazes" in "The Photography Reader."

2. Read chapter 5, Photographs and Contexts, in "Criticizing Photographs."

B. Writing Assignments

Writing :

1. Written evaluations of art viewed in museums and galleries.

For example:

Write a three-page, typewritten analysis of the The Provoke Era: Postwar Japanese Photography at SFMOMA. Select one piece from the collection and write a portion of this essay outlining its historical context, the artist who created it, and how it came to be in this collection. This essay should take into account the histories, artistic trends and aesthetic theories discussed in lectures and readings.

2. Topical essays expanding on course material.

For example:

Write a two-page, of the development and theoretical underpinnings of the work of Cindy Sherman.

C. Other Assignments

Students are to select a paper topic covering some aspect of a period or formal art movement covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no Internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50-point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise, punctuation, grammar; bibliography; citations and use of images.

6. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Wells, L

Title: The Photography Cultures Reader: Representation, Agency and Identity

Publisher: Routledge
Date of Publication: 2019
Edition: 1st
Book #2:
Author: Barrett, T
Title: Criticizing Photographs: An Introduction to Understanding Images
Publisher: Routledge
Date of Publication: 2020
Edition: 6th

B. Other required materials/supplies.